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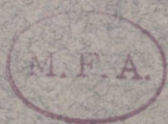
METROPOLITAN MUSEUM OF ART.

HAND-BOOK No. 5.

Oriental Porcelains

IN THE

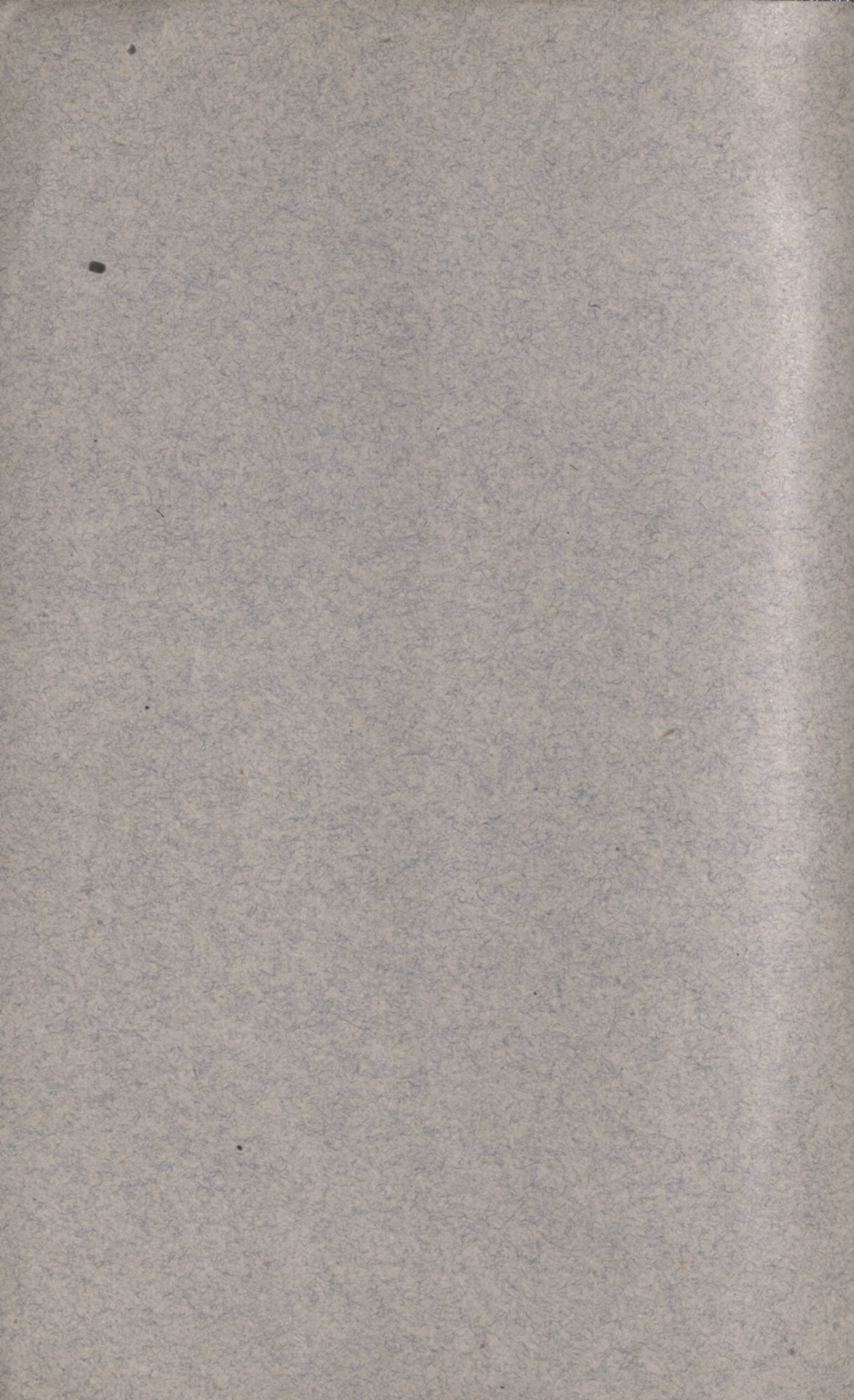
NORTH GALLERY OF THE LARGE HALL.



N.B.—The Numbers commence at the East end of the Gallery.

PUBLISHED BY THE
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W. J. L. DAVIDS, PRINTER.



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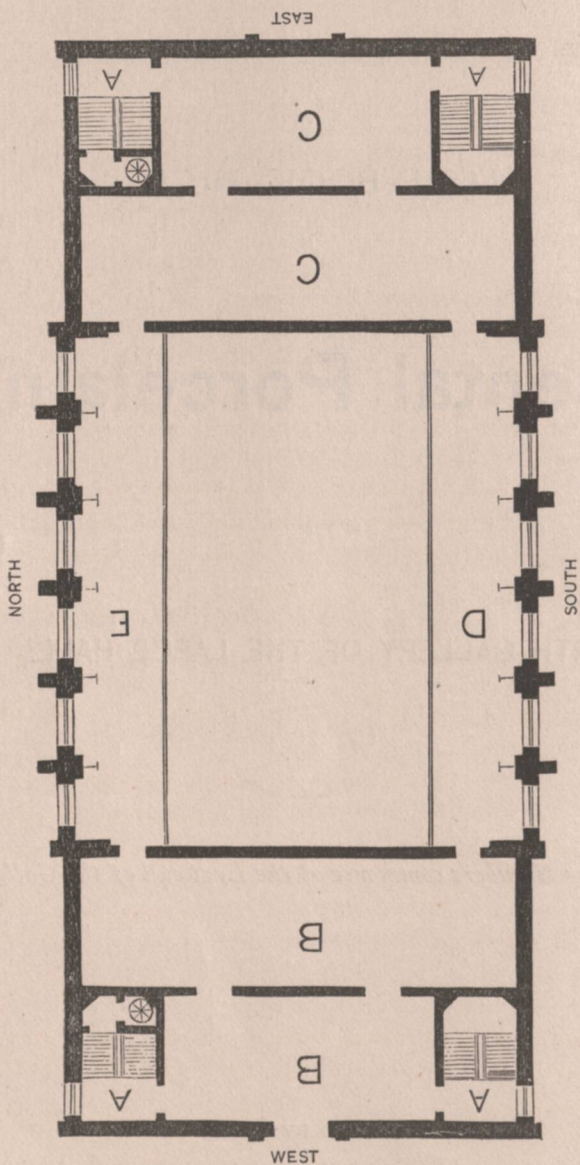


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THE NORTH GALLERY (E) CONTAINS THE ORIENTAL PORCELAINS, &c.

ORIENTAL PORCELAIN.

PORCELAIN is one of the forms of Pottery. It is of two kinds—Hard-paste Porcelain and Soft-paste Porcelain. Chinese, Japanese and Corean Porcelains are Hard-paste, sometimes called True Porcelains.

Pottery includes all substances made in whole or in part of clay and vitrified or hardened by fire. With clay, various substances reduced to powder are mixed to produce varieties of Pottery. Stone-wares are thus made, different stones giving different qualities to the product. Clays vary in character and quality and produce potteries of various colors and strength.

Soft-paste Porcelain, sometimes called artificial Porcelain, is made from pastes variously prepared, producing a translucent substance resembling Hard-paste Porcelain, but less hard, easily cut with a file, prized by artists because taking colors in a more satisfactory way than the harder fabric.

Hard-paste Porcelain is made from one kind of clay only, mixed with one kind of stone. The clay is known by its Chinese name, Kaolin; the stone is feldspar. Hard-paste Porcelain cannot be made where Kaolin cannot be procured.

Stone-wares have been sometimes made, containing kaolinic clay or other substances, which approach in character so closely to porcelain that some writers use the expression "semi-translucent" wares. This expression is indefinite and not quite intelligible. It has been the established usage to call all wares which transmit light, Porcelain, and all which are opaque Hard Pottery or Soft Pottery.

A brief history of Pottery is given in the Hand-Book to the Cesnola Potteries. The Egyptians at a very early period invented the art of covering pottery and other substances with enamel. Enamel is a substance, vitrifying with heat and carrying color, which can be melted and thus attached to the surface of an object

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not subject to injury by the same degree of heat. Vitriifying pastes are made with mineral colors. White enamel is made with tin, and known as Stanniferous enamel. The opaque enamels in ordinary use are stanniferous.

Glaze is glass, the material being prepared in creamy liquid, so that the object may be covered with it and fired, when the glaze melts and forms a transparent coating.

Hard-paste Porcelain was made nowhere out of Asia until about A.D. 1710, when the property of kaolin and the clay itself were discovered near Dresden. From that discovery the art spread through Europe. Kaolin is found in America, and Hard-paste Porcelains are now made here.

Chinese and other Asiatic porcelains had been brought to Europe in small quantities before the 16th century. The trading companies of Holland and England made no distinction in the origin of the wares bought by them in the Eastern seas, and thus it happened that Porcelains of China, Japan, Persia and perhaps of other countries, were intermingled in Europe and were all called Chinese. Of late years attempts have been made to separate the old specimens and assign them correctly to the peoples who produced them, and whose arts they illustrate. In some cases this is not difficult, but in others it is almost impossible. The interchange of commerce among Asiatic nations has for many centuries produced the customary influences on art. Mohammedans in Persia, India and China have similar tastes. Saracen art, powerful over Western nations, exerted also decided influence in China, and a considerable portion of Chinese decoration on Porcelain exhibits this influence. As Hard-paste Porcelains have been made for a long time in Persia, Hindoostan, and probably in Siam, it is of course to be expected that in collections like this there should be more or less specimens of the work of those countries. These cannot, with our present information, be confidently pointed out and assigned; and we are left to place them all under the general head of Oriental Porcelains, and treat them as chiefly Chinese products.

From the facts already alluded to, it has been customary to concede to China the invention of Hard-paste Porcelain. The Chinese themselves claim the invention of pottery at a period corresponding in our chronology to B.C. 2698, during the reign of Hoang-Ti. This Emperor belongs to what may be called the

heroic period of Chinese antiquity. Many inventions are ascribed to him, but his history is mythical. It may be noted in passing that the date is not at variance with the Mosaic account of the knowledge of pottery at Babel, and the dispersion of the human family. If emigrants eastward from Shinar peopled China, this would be about the date when their presence would be indicated by the practice of the first and most common of the useful arts.

The Chinese date the invention of Porcelain during a period corresponding with us to B. C. 185—A. D. 87. But the Chinese word *yao*, which is used for Porcelain, is also used for all objects of metal or other substance covered with enamel. Hence arises great difficulty in Chinese accounts of the art; and, practically, it is impossible to ascertain when Hard-paste Porcelain was first made. We know that Egypt, having invented enamels, stanniferous as well as others, taught this art to Assyria, where B. C. 700, and at earlier periods, city and palace walls were built of brick gorgeously enameled. The Persians found the art in Nineveh and Babylon, and retained it for many centuries. This art in Chinese was called *yao*. It came to Europe from Persia, through the Arabs. We have recently found in Persia abundant examples of enameled pottery, coarse stone-wares enameled and painted with cobalt and other decorations, decorated stone-wares of various qualities of paste up to the wares alluded to before as by some called "semi-translucent," and fine qualities of Hard-paste Porcelain, enameled in brilliant colors. We cannot fix the dates of the Persian Porcelains, but there is no reason to doubt that some of them may be as old as any specimens we possess of the Chinese fabric.

It is not impossible, therefore, that in Persia the art of making Porcelain was an outgrowth from enameled stone-wares. The same may have been the history in Chinese art. The question whether the art of making *yao*, enameled ware, was an original invention in China, or whether it was received from the West, and the same question as to the invention of Hard-paste Porcelain, must remain undecided until we have further information of the history of art in the interior of Asia. We have arrived at the time, however, when the subject can no longer be intelligently examined on the assumption that the Chinese invented true Porcelain, and that Western nations, including Siam, Hindoostan and Persia, received the art from them. Pottery has been of all arts the most valuable

as the assistant of the student of history ; and the Porcelains of Asia, exhibited for study in this collection, are far from being mere objects of beauty to delight the eye. They are to be important assistants in discovering lost chapters in the history of Asiatic civilizations.

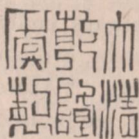
The history of Porcelain manufacture in China, so far as we have it, is chiefly obtained from Chinese authorities, translated by M. Stanislas Julien (*Histoire, etc., de la Porcelaine Chinoise, Paris, 1856*). We have spoken of the difficulty arising from the word *yao*, and this renders it important to observe that in M. Julien's valuable work, and in all the books depending on his translation, there is no clear distinction between stone-wares enameled, and true porcelain. Nor can the distinction be made even in a collection like the present. When a thick vase is entirely covered with enamel, and especially when covered with color, it is sometimes impossible to tell whether the body is pottery or Porcelain. The history is, therefore, rather that of enameled surfaces than of porcelain paste. The Chinese are lovers of art, and collectors of old specimens. They name many distinguished artists and potters, whose works were renowned in the old times, but of whose products specimens are now unknown to Western and probably also to Oriental eyes. More than fifty places of manufacture are referred to. The principal seat of potteries however, for many centuries, was at King-te-chin, where in 1712 three thousand furnaces were burning. Among these were the Imperial Potteries. The art is supposed to have reached its highest perfection in the period of the Ming dynasty (A. D. 1368-1649), during which both pastes and decorations were produced as never before. Lo, a potter, 1426-35, excelled in painting combats of crickets ; two sisters, Sieou, the elder and the younger, about the same time engraved similar cricket-fights in the paste ; in 1465-87 Kao-than-jin was renowned for hens, chickens and flowers in enamel colors ; Tsouihong, from 1522 to 1572, was celebrated for reproductions of old work, and his wares were bought as fast as made. From 1567 to 1619, lived and worked Tcheou-tan-t'souen, one of the most celebrated Ceramic artists of China, who made *fac-simile* reproductions of the rarest old enamels, so as to deceive the most experienced collectors of his day. Cotemporary with him was Ou, the hermit, poet and painter, who made marvels of beauty in egg-shell porcelains, and imitated the best ancient styles.

The art declined somewhat after the end of the Ming dynasty, either in estimation or in reputation. From 1662 to 1735 the products are spoken of as of high class, but the encomiums are not as great as on the earlier works. We cannot always understand the Chinese descriptions of enamels. "Egg color, brilliant as silver," is mentioned among rare enamels after 1722. "Azure, yellow-spotted," and other colors of the same period are praised. From 1735 to 1795 the imperial factories were under the direction of Thang-ing. This is the period of Khien-long, and under this director, said to have possessed the highest qualifications and abilities, the products of the imperial factory attained the greatest perfection. All old forms, decorations and colors were reproduced with wonderful skill, and many new colors and styles were invented. Since that period the Chinese work has declined, and the products of the nineteenth century have been in general, inferior to the older works. The Japanese have felt the impulse of a Western demand for Oriental art, and brought their pottery industries to a higher position than they have ever before occupied.

It has been seen that the reproduction of old work has been a favorite part of Ceramic art in China from the fifteenth century to the present time. Hence the difficulty of assigning dates to specimens, even when they bear marks of periods of manufacture. It has been the custom to place sometimes on a piece, an inscription in a group of four or six Chinese characters, which states that it was "made in the period of (such an emperor), in (such a dynasty)." These inscriptions or marks, sometimes engraved, sometimes painted, are not on all specimens, and in fact are found on very few among the many, even the most elaborate pieces. They, like the Porcelains themselves, have been repeated on work more modern than they seem to date, and are not always to be relied on. The mark herewith given is an example of one style of the six marks. The characters are to be read downward, commencing at the right hand. These characters are *Ta Ming Ching Hoa Nien Che*, and in English signify *Great Ming Ching Hoa period made*, or "made in the Ching Hoa period of the great Ming dynasty." Periods of reigns of emperor were designated by peculiar names. Ching hoa is the name of the period of the Emperor Tchun-ti, 1465-87.

化大
年明
製成

In later times the characters were sometimes used in a form which is called Seal character, of which the mark in the margin is an example, being of the Khien-long period,



1736-96.

Perhaps no older specimens of Chinese enamels can be anywhere indicated with certainty, than the superb fragments of the Nankin, Porcelain tower, in the cases at the western end of the gal-

lery. This tower was completed in A.D. 1431, and these specimens, therefore, date from an early time in the Ming dynasty. They are rich and brilliant enough to satisfy any eye. It is quite safe to say that in the 15th century no western nation of Asia or Europe made any work so superb as this. The paste is by some said to be stone-ware, but examples here appear to be a true porcelain paste.

Earlier than the Ming dynasty no Porcelain or enamels of China can be safely dated. Very few can with confidence be assigned to early dates in that period. The six-mark pieces imported into Holland and highly prized there, belong to the period, but the six-marks have been often counterfeited. Rare specimens however, do occur which seem to have survived the chances and accidents of time, and which can be looked on as relics of an old age in or before the Ming (the illustrious) dynasty. Such perhaps are some of the old white pieces. The old white is by many supposed to be the oldest variety of Chinese wares of which specimens now exist. Others regard Celadon specimens as older, and as these are sometimes coarse stone-ware it would seem probable that, other reasons aside, such wares are the more ancient. Celadon specimens are known in small perfume bottles, of very coarse paste, found in Egypt and elsewhere, one of which was found by Mr. Layard in the earth while excavating at Arban, and others by General di Cesnola, while excavating in Cyprus. The suggestions of some writers that these little bottles are quite modern, smuggled into Egyptian tombs by ingenious Arabs, are idle. They are not contemporary with ancient Egypt, but they bear evidence of considerable antiquity, have been found by explorers in old positions, and may be works of the eighth or ninth century, or of earlier date. They are possibly the oldest extant specimens of their several kinds of enamel. Some of these bottles have slip decorations on green and starch blue Celadon grounds. Others bear inscriptions in an old form of character.

Lacking the historic facts, we cannot trace the progress of art in form, or in decoration, among the Chinese. We have no starting point, and no marks of advance until the 15th century. We do not know whether the arts originated in China or were imported. All the accounts of ancient life and labor among the Eastern Asiatic peoples are vague, and most of them poetical fiction. For the present, therefore, the student must be content to take the arts as he finds them in modern times, and endeavor to learn lessons from them.

American students, artists, artisans, and that large portion of the American public whose life is more or less dependent on the arts as subjects of commerce, may find ample instruction in the works of the Oriental potters. The American potter, like the European potter, can have no higher ambition than to equal these superb products. It was the importation of Oriental Porcelains which led to the invention of Hard-paste Porcelain by Böttcher, at Dresden, an invention which has since given employment to millions in western countries, and introduced civilizing beauty into domestic life all over the world. Nothing forbids that American potters should equal the work of their trans-Pacific neighbors.

In all collections of Chinese Porcelain, whatever be the age of pieces, it is quite certain that none are more beautiful than some of the Khien-long period, which ended at the close of the 18th century. Under the directorship of Thang were produced all the brilliant and varied enamels of the earlier period, and no more exquisite effects are to be found in art than in the rice grain and other decorations which date, in some of the best examples, as late as 1790. It is of small account how old a piece may be if it be beautiful.

Pottery and Porcelain afford the most accessible and most extensive field for the study of Form in art. We know nothing of the origin of form in the Chinese art. Whether, as we find in Western Asia, the art began with forms of utility and adopted forms of nature, which were modified to be more useful, and then further, to please the eye, or whether it received forms originally from other peoples, we have no information. Greek forms are found in Chinese art, but Greek forms were largely derived from Phœnician, and most of these grew up naturally from such useful forms as the bowl and the bottle. They may have thus grown among the Chinese. The gourd-shaped bottles common among

the Orientals are copies from nature, not necessarily transmitted from one to another people. Ovoid vases are also copies from nature, varied with feet, handles, necks, covers, etc. Some contempt has been expressed for the Chinese art in form, but it is fair to say that considered as intended to receive and display brilliant color, and thus decorated, it is by no means despicable. More than any other nation the Chinese have admired polygonal forms, in cups, vases, incense boxes and ornamental pieces, especially in reticulated or open-work wares. These forms are rarely found in original Western art. They may be copies in Porcelain of work preceding in wood or metal, or they may be original in Porcelain, admired because of regular repetition of equal sides, producing what may be called rhythm.

The religion of the people is illustrated in their pottery forms, as we find in the pottery of other nations. The forms of monsters, kyilins and grotesque lions, abound as separate objects, and as reliefs and handles to vases and pots. These have symbolic meanings appreciated in China. The relief decorations placed on objects are wonderfully effective. No other ceramists have used vines, leaves, flowers, and fruit with such freedom and boldness, nor have any made them less stiff and rigid to the eye.

The great triumphs of Chinese art are in color decorations. The Saracens excelled in the use of color for extensive surfaces, and none have rivalled the decorative effects of their tiled rooms and exterior walls. But in variety of gem-like products, copies of the most brilliant colors in flowers, stones, serpent skins, and skins of fish and wild beasts, the green of plants and the blue of skies, in every shade of every color, and in the intermingling and mottling of colors with lavish splendor, these Orientals are alone, and as yet unapproached. A few of the names given by them to enamels will show the sources of their ideas of color. Among them are such as these: Pear blossom, violet of the egg plant, red of a gem, mule's-liver color, horse's-lung color, sky blue, red jasper, yellow of the eel, serpent's-skin green, moon white, plum color, green of oil. No color or shade of color, in any object in nature, escaped the eye of the Chinese enameler. His imitations were perfect. We have seen an eel skin flattened on a Chinese vase of eel skin color, and the eye, at a short distance, could not detect the skin.

The colors were applied in different ways to produce effective

surfaces. They were blown on, through a tube with lace across the end, so as to fall in minute bubbles, which, bursting on the surface, produced the variety known as *fouetté*. They were subjected, in the furnace, to flashes of heat and sudden streams of cold air, giving flashed or *flambé* enamels. Gold was dusted on the surface through lace patterns. A celebrated style, puzzling to our ideas of beauty, was produced by cracking the surface, and filling the cracks with color, making what is known to us as Cracked ware. This process appears to have been fully under control of the workman. The crackle was coarser or finer, at his will. Portions of vases were kept uncracked to receive picture decoration. The finest crackle, known as *truité*, from its resemblance to trout skin, was accompanied with the rarest and most highly prized surface colors on the vases, and doubtless gave them additional brilliance. The cracks were always covered with a glaze, and are different from cracks produced by change of temperature, and known as crazing.

White enamels of different opacity were ingeniously introduced in patterns, under the surface glaze, making a style of beauty visible only by the closest observation, and then wonderfully delicate. Not content with Porcelain bodies, egg-shell ware was made by these seekers after beauty, and decorated gorgeously. This was produced by enamelling the interior of an object, then grinding away the Porcelain paste till only the thin sheet of interior enamel remained. On this was placed another coat of enamel, and the object was thus in truth, almost pure enamel. Most of the delicious rose and ruby colored objects are of this ware.

On the white surfaces of objects, paintings were executed in the Chinese style, of birds, insects, flowers, interiors, landscapes, dragons and mythological beasts and birds, geometric patterns, and arabesques in infinite variety. What we do not understand or admire in artistic drawing is abundantly made up to us by the brilliancy of color. These same decorations have been known to Chinese art so far back as our specimens take us. Among the prevailing styles we find evidence of Persian and other Asiatic influences on old blue and white specimens, showing either those tastes introduced into China, or Chinese manufacture for Western markets. The meander of the Greeks is frequent on old white and other specimens. That pattern, however, springs out of the ordinary check decorations, and is not essentially Greek. We find it in

Peru. The Swastika, so-called, is common in old Chinese art, but that also springs from the check pattern and need not be regarded as specially belonging to any Asiatic people. On Porcelains the angles of the arms of the Swastika cross are repeated indefinitely, as if the lines were copied directly out of a check pattern. European taste was introduced by the East India companies, and the Chinese complain of its introduction. It has probably never affected art for the Chinese, but is visible for more than a century past in work for Europe. European pictures were copied, and services decorated from patterns furnished expressly.

Formerly, Chinese decorative paintings on Porcelain were entirely symbolical. All the objects represented were emblems. Good luck, wishes for long life, happiness, domestic joy, a variety of ideas were expressed in pictures of fruits, flowers and animals. Religious symbolism also abounded. It does not appear that this symbolic character of decoration has ever wholly given place to the idea of mere beauty in decoration, when the object is made for Chinese use. The art must, therefore, be regarded not as an expression of the mere ideas of beauty of a people, but as controlled by their love of symbolism. We shall have occasion to notice some of the special symbols on Porcelains. These were often used to indicate purposes and persons, or classes of persons, for whom pieces were made.

Nearly three hundred of the pieces in the collection have inscriptions of one or another kind. Some of these have been translated by Mr. S. Wells Williams, who resided for over forty years in China as a missionary, and as secretary and interpreter of the United States Legation. Many of the "marks" are of reigns of the Chinese monarchs, such as Siewen-tih, 1426 to 1436; Ching-hoa, 1465; Ching-tih, 1506; Khia-ting, 1522; Wan-leih, 1573; Kang-he, 1662; Yung-ching, 1723; Khien-long, 1736; Kia-king, 1796; Tou-kwang, 1822, &c. There are various specimens of these dates in the collection. Occasionally there are names of makers and of factories, such as "The Pearly Cloud Factory," "Embroidered Furnace," "Gem," "Precious Hills," "Solid Porcelain," "Standing on our own Base," &c. Among the mottoes are: "May there be no limit to your happiness," "Rectitude and Integrity," "A jewel of a plaything," "Joy," "The sun still shines on Buddha," "Jewel of precious crystal," "Elegant manufacture," "Leaping-dragon bridge," "The thickets of mountains growing in

fairy-land, each peak ornamented with flowery lustre," "Still recording the green hills," "From the hill-top fir, dropping wind," &c. The bat is the symbol of five happy things—the consummation of human felicity, longevity, riches, a sound body, love of virtue and a peaceful death. Some make the third, official honors. The Pah-pao is the emblem of the eight precious things of Buddha. The Pa-sien, eight genii or immortals, are legendary beings of the Tavist sect, immortalized at various dates. They are frequently represented in this collection on vases, bowls and plates, standing on various animals or in the sea waves, and their symbols occasionally appear as devices. The four golden emblems mean "May all things be to your liking." A boat, with various personages, is often represented as crossing the sea of life.

A pair of fishes is a Buddhist symbol and also an emblem of domestic felicity. The stork, the deer, the gourd, and the fungus are common emblems of longevity.

As the collection is examined, it will become apparent, especially among the objects not classified at the western end of the gallery, how extensive has been the range of Chinese Ceramic art, and how impossible it is to describe its products. Each of the hundreds of objects which cannot be mentioned here, is itself a work on art, a book to be studied. If we had never seen Porcelain, we should esteem broken fragments of it jewels, as the Chinese esteem the pieces of their old whites. Only nature excels the splendor of color in enameled Porcelain. Flowers, fruits, and many of the rarest gems fade and change by exposure, while these colors remain imperishable.

J A P A N.

Like all other nations Japan made pottery in the earliest periods, but specimens of the work of ancient times are unknown. The Japanese are supposed to have learned the art of making Porcelain from the Coreans, about B.C. 27, the Coreans having learned it from China. But it does not appear that the art was extensively practiced until the seventh century after Christ. The products from this time to the thirteenth century were not distin-

guished for artistic qualities. In the early part of the thirteenth century a Japanese potter went to China, and learning the art as practiced there, brought it back to Japan. Thereafter Japanese Porcelain equaled, and in some respects surpassed, Chinese. It is exceedingly difficult, often impossible, to distinguish Japanese from Chinese Porcelain; but in some instances it is true that the Japanese is of a more pure white, and of a finer quality of paste, the decorations are less profuse and complicated, and in flower-painting there is a closer resemblance to nature. But the Chinese and Japanese have often copied each other's works, and for all purposes of the history of Ceramic art the two may be examined as one. In the collection the works are generally placed together, under the same classes. Jacquemart assigns to Japan a large part of the Porcelains decorated with flowers, which has been classed as Chinese, and, as in China, divides the polychrome work into two great classes or families—the *Chrysanthemo-Pæonienne*, and the *Rose*, omitting the *Green*, which he regards as including only Chinese works.

The Japanese, like the Chinese, have excelled in decorating Porcelain with lacquer, a resinous gum which hardens on the surface of articles to which it is applied, and they have also covered Porcelain vases with true *cloisonné* enamel.

Japanese Porcelain is found with decorations from Christian and even Bible history. These are the result of the introduction of Christianity into Japan in the sixteenth century, when natives to the number of a million and a half were converted. The missionaries were expelled A.D. 1641, and 40,000 native Christians massacred. It has been supposed that the introduction of this Christian decoration on Porcelain led to the expulsion and massacre.

According to some authorities the oldest known specimens of Porcelain of Japan, are of coarse ware, the decorations being embossed and painted with blue and red. Others believe that a very fine and delicate ware—white, with slight decoration—is the oldest known fabric. It may be regarded as impossible, at present, to determine which is the older. It is also probable that a large number of specimens, classed in Europe and America as Chinese, are really Japanese ware. The Dutch held for a long time, in the seventeenth century, a monopoly of trade with Japan, and exported great quantities of Porcelain, which went into Europe as Oriental,

was soon classed as Chinese, and has not been restored. At this period the Dutch furnished many European sketches, pictures and designs, which were used by the Japanese factories, and thus were produced many decorations on Oriental Porcelain which puzzle students of national arts. Japanese fabrics have sometimes small spots of unglazed paste on the bottom, the marks left by supports on which the pieces rested in the furnace. These do not occur on Chinese. They are found on Persian wares.

While in our own times the Chinese art has apparently been in a condition of decadence, the Japanese have produced finer works in pottery and Porcelain than at any former period. It is not worth the while of the student or collector to look for old Japanese wares, nor is it safe to believe an object old without the best evidence, as the modern workmen have wonderful skill in reproduction.

A very large part of the Japanese wares are varieties of hard pottery. They make egg-shell Porcelains which rival the Chinese. The principal factories are in the province of Hizen, where twenty or thirty villages are supported by the making of potteries and Porcelains of every variety. Awata, Hiradoson, Kioto, Awari, Kaga, and other localities, give names to wares as do European places of manufacture. The province of Satsma produces a peculiar quality of stone-wares, chiefly of quite modern fabric.

THE COLLECTION.

The Oriental Porcelains are arranged in the north gallery of the large hall, in wall cases, and in upright and table cases on the front of the gallery near the west end. The order and numbers commence at the east end. The attention of the visitor is directed specially to a few pieces under each class to assist in a rapid survey of the art here illustrated, but these are neither the only nor the finest specimens. Every piece in the cases is a valuable illustration of the subject, and a thorough review has shown the impossibility of rejecting any one as lacking importance.

OLD WHITE.—It has been remarked that this class is by some supposed to contain the oldest known specimens of Chinese Porcelains. A pure white piece of Chinese Porcelain, without gold or

color, is so rare that few persons have ever seen such a specimen, unless in a cabinet. The ware, however, is still made in China, and during the eighteenth century was, according to Chinese authorities, produced in many factories. Specimens of the older periods, such as are here shown, are very rare. The old are distinguished from modern by the delicious quality of both paste and glaze. Two shades of white characterize the pieces, one tending toward a creamy, the other toward a bluish-white. The decorations are sometimes engraved, sometimes in relief work. Pieces are chiefly statuettes, sacred animals, kylins, the lion of Fuh (commonly called the Dog Fo) cups with reticulated work, seldom large pieces. They appear to have been devoted to sacred uses or to rich interiors. Notice:

3. A bowl, with relief ornament in a pattern derived from check ornamentations, like the Greek Meander. This includes the so-called Swastika, and also the Meander.
9. 46. Bottles, double gourd shape, showing distinctly the two shades of the old white. 46 is unusually creamy.
13. Bowl and Cover.—Elaborate reticulated or open work, with panels containing figures representing religious subjects, in very high relief. There are traces of color and of gilding. Used for religious purposes. Tching-hoa period; 1465-1487.

CELADON.—Next to the old white are placed specimens of old Celadon wares. The color on these was mixed with the glaze and burnt in at the first firing. The term was originally applied to the soft sea-green color upon pieces of old Oriental Porcelain.

The most ancient specimens are upon coarse, heavy paste, more closely resembling stone-ware than Porcelain, the glaze thick and semi-opaque. The old sea-green is often enriched with simple ornaments, flowers and geometric combinations in relief, or with designs which, graved in the paste, and then filled in with a deeper glaze, come strongly out upon the ground. These are called "Celadon fleuré." Other pieces have panels of white ground, with human figures, or ornaments in blue, or with figures in raised paste of blue and white.

There is also the crackle Celadon, and another kind known under the name of "starch blue."

- 55 Vase, Celadon ground, white panels decorated in blue; on one a fisherman, and inscription, "Through the thrifty fir you joyfully see the moon."

- 56 Bottle-shaped Vase ; Celadon surface, with blue decorations on white bands.
- 62 Bowl, 18th century ; Celadon, surface of great delicacy, with color enamels.
- 64 Vase, rich green Celadon.
- 65, 68, 70 Vases, Celadon fleuré.

BLUE GROUNDS WITH SLIP DECORATIONS.—We pass now to an old variety of wares, prized by Oriental tastes, and which show a style of decoration not unlike modern *pâte sur pâte*. Indeed the latter is but a revival of this old style, practised in China, as it was also used by the Persians.

- 73 Bottle-shaped Vase, with bamboo handles on the neck. Gray-blue ground, honorific emblems and other designs in white enamel paste in low relief.
- 76 Vase. Alabastron form : pale-blue ground ; cracked ; decoration in white, the plum-tree in blossom.

MONOCHROME, VARIEGATED AND MOTTLED ENAMELS.—The visitor, whether only curious or a student of art, will find ample occupation and enjoyment in the brilliant gems which are next presented to his eye. In ground surfaces of pure color, whether as in this class there be but one color, or various colors on one object, the Chinese are without superiors in art. The ancient Egyptians have never been surpassed in the beauty of blue enamel, and modern Europe has produced rose colors and deep blues unknown to the Chinese, but it would be impossible to gather from the works of all other parts of the world an equal number of specimens of enamel approaching in variety and splendor of color those here shown from No. 82 onward.

The pieces, Nos. 97, 98 and 99 are of the kind commonly called Imperial yellow, a color devoted exclusively to the use of the emperor, and of which specimens are necessarily rare. Other shades of yellow are hardly more common. At the western end of the gallery will be found specimens of orange and other yellow, mingled with other colors (No. 988, etc.).

The Chinese have made Ceramic pastes and vitrifiable coatings to rival gems. The Turquoise blue is obtained from copper. It preserves its purity of tint in artificial light—is soft and delicate even in the most ancient vases, which are of a slightly blackish paste, and almost always cracked (*truité*) with marvelous regu-

larity. Sometimes it is relieved by patterns graved with the point and filled in with color. There are several varieties, splashed, soufflé, clouded, jaspered, flaming. These last have often metallic spots of aventurine, which produce a pleasing effect. In this color are found vases, bottles, bowls, etc., and figures of gods, kylins, birds and fishes.

Another blue, much valued, is that which approaches the Persian Lapis Lazuli and mazarine blue. In fine specimens the color is used as a ground of deep tint, relieved by inscriptions, arabesques, flowers, honorific emblems, and sometimes figures and landscapes in lines of gold, of brilliant color and fine polish. In some pieces, panels of white are left, in which are paintings most generally of the "green family."

Another ground, highly esteemed, is the "blue fouetté," less deep than the "Lapis Lazuli," and of a mottled character; this "blue fouetté" rarely covers entire pieces; it leaves reserves, which are decorated in blue designs done in lines, often heightened with copper-red and gold.

The old violet is even more rare than the turquoise blue. Both are prepared in the same manner, the Chinese potters placing the enamel on the piece in biscuit. The violet obtained from the oxide of manganese is pure and brilliant in the heartsease tint; in the color called "Aubergine" it is washy and less rich; in the violet of the stone called "Mei" it is as velvet-like as the heartsease.

There is another ware upon which is most frequently applied the deep, rich color known as iron-red, liver color, etc., and to which little or no reference is made in the works on the history of pottery. It is not pure porcelain, but a dense, extremely hard and brittle stone paste of a deep brown color, which is lacking in translucency, the special characteristic of porcelain. The pieces, moreover, receive an enamel coating more or less opaque, to conceal the color of the paste, in the same manner as the Celadon. Indeed this name has been extended in France to all colors thus manufactured. The color is sometimes variegated with splashes of purple or violet. The pieces are generally vases and bottles of fine form, and occasionally certain fruits are imitated. This ware has rarely any decoration whatever. Examples of these and other colors will be found scattered through the collection, commencing here with monochrome grounds.

82 to 96 Iron, or liver-red colors, of various shades and forms. No. 90 is perhaps, *Langue de Beuf*; its shape fine, color good, with enameled ornament on the neck.

108, 120 Lapis Lazuli. Shades vary from light to very dark.

127, 128 Very rare shades of red.

135, 142, 218 Turquoise. This color varies in shades, as does the stone itself.

132, 136, 137 Black. This color is extremely rare in Chinese porcelain.

171, 183, 185 Bronze. A remarkable effect in enamel.

From the plain ground colors; the eye passes on to the intermingling of enamels in the most free style. These are effects in which the Chinese excel all nations. They have been frequently attempted in Europe, but with very poor success. Such specimens as Nos. 161, 166, 173, 175, may be examined as marvels of color.

182, 188 to 193 Examples of *Soufflé* decoration, produced by blowing the color in bubbles on the surface. The specimen 182 is especially rare.

187 Bottle of grey hue, iridescent glaze; landscape in red, freely sketched.

194 Bottle; ground gold lac, on which is a lizard enameled in colors.

148 Teapot, in the shape of the peach of longevity; violet body, turquoise spout, grey of the stone-ware body showing through the glaze on the handle and leaves; fills from the bottom.

167 Small, bottle-shaped Vase. The enameling imitates tiger-skin. The body, in parts, is very translucent. The inside is gold, and the outside bottom is gold. Mark of the Khien-long period (1736-1795). A curious and rare example of work in porcelain and enamel.

CRACKLE.—The next class is crackled wares. These have been described in the introduction. They are here divided into classes—vases of one ground-color; vases of two or more ground-colors; vases with decorative designs in color.

204 Large Dog of Fo. The Buddhist guardian of the temple. This figure is more correctly known as the Lion of Fuh.

205 Large, bottle-shaped Vase; pale blue with splashes of a violet shade.

208 Vase; tall beaker shape; fine form and color, *truité* crackle, incised decoration; a remarkable specimen.

232 to 239, 241, 242 Vases, &c.; mustard-yellow, *truité* crackle. This is one of the rarest colors known.

244 Bottle; remarkably large, fine green color and crackle.

246 Apple-green color. See also 253, 257.

256 Vase, classic form, long neck, with handles running down either side to the swell. Inscription on the bottom *Chou-Dui*, "adopted by the virtue," and name of the emperor. The period is 1516.



NO. 285. VASE ; CRACKLED ; WITH BRONZE DECORATION.

276 Vase deep red, over which gray sweeps ; either intentionally flambé or an accidental effect in firing. Mark of Kang-hi, 1661-1722. Presented by Mr. A. Sichel of Paris.

283, 284 Imitations of Marble.

295 Rice-colored crackle with dark brown relief ornaments ; (imitation of bronze) a very ancient style of crackle vases.

289, 300, 306, 307, 314, 322 Crackled Vases, Cups, Bowls, &c., with various decorations in colors.

308 Fruit on a stem ; fine crackle ; a remarkably choice bit of color, the method of producing which it is difficult to explain. It may be flambé.

309 Small Vase ; brown crackle ; on the body a coating of white enamel, on which is blue decoration.

312 Vase, white crackle, upon which, in blue characters, is penciled the following quatrain of pentameters :

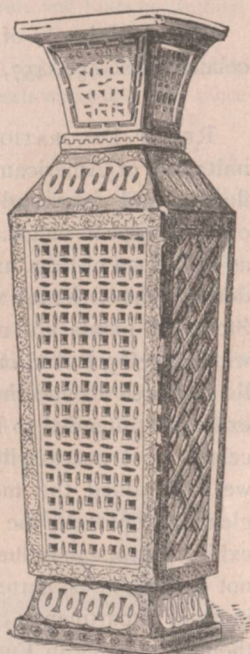
" The Wu-tung turns toward the moon as it shines on the mound ;
The rustling breeze fans the face as it blows through the willows ;
The pink billets-doux catch the gusts as they sweep over the seats ;
The white-hemp ballad pours out its melody over the scholar's ink-stone."

The Wu-tung is the *Eleococcus verrecosa*, a fine shade tree common in Central China, and more than any other the national tree of the country.

313 Vase, brown, crackled in two shades on base and neck, on the body a coating of white enamel, on which decoration in blue.

RETICULATED PIECES.—These wares indicate the highest skill in the manipulation of pastes, as well as the most delicate taste in the use and union of colors. Their marvelous beauty has attracted more attention of late years than formerly in Europe, and specimens are now highly prized by art lovers. It may be as well here as anywhere to direct the student's attention to the manifest truth

that taste in reference to beauty is largely founded on arbitrary and temporary standards. The tastes of collectors of Oriental Porcelains run very much in local and periodic fashions. Colors which have been favorites at one time are of small account to the eye at another time. It is believed that this collection well illustrates all kinds of Oriental Porcelain which have at any time been specially admired, and no small portion of its value to the art student is that it enables him to see what has been as well as what is now admired. He may thus learn the important lesson that it is dangerous to insist on any present taste, as essentially controlling. No one can foresee what forms, colors, or combinations of colors in this collection will be favorites to the cultivated American mind from time to time in the centuries to come, during which it is to be exhibited for their study. A great value in such collections consists in the historic record which they preserve, the history of what men of various minds have considered beauty.



NO. 325. VASE, RETICULATED.

Among the reticulated vases polygonal forms are more common than in any other class of Porcelains.

- 330 and 338 Cup, Saucer and Cover, Cup; the interior cup for hot liquid surrounded by the reticulated cup which can be thus grasped in the hand.
- 332 A three-lobed Cup on Saucer. This closely resembles Corean wares and may be of that country.
- 335, 1226 Hanging Baskets, suspended by porcelain chains from yokes. The sides delicately reticulated.
- 336 Small hexagonal Vase; the dividing bands in imitation of bamboo; sides reticulated in different colors.
- 337 Small Lantern; reticulated on four sides, with handles, decorated.
- 339, 331 Incense Box; rectangular form; reticulated in various patterns on three sides; solid and decorated on the fourth. Compare with No. 33 in old white.
- 342, 1225 Perforated Balls, remarkable as they are rare.

1202 Lantern, (in upright case in front); top and foot reticulated. Egg-shell; very translucent and beautiful when a light is placed in it. A very rare object of Ming-dynasty work.

Other specimens of reticulation are among blue and white porcelains, Nos. 456, 457, 460, 463, 464.

RELIEF DECORATIONS.—The Chinese are worthy the study and imitation of American potters in their relief decorations. The flowers and vines and fruits which Vincennes, and Dresden and other European factories have produced in Porcelain and applied as reliefs on objects are generally stiff and graceless. The freedom of the Oriental work of this class is wonderfully effective. Stems of plants are made to do service as supporters of cups, without being forced out of position, and leaves, buds and flowers lie scattered around the object. The reproduction of nature is not exact, nor intended to be exact. An exact copy of a flower in Porcelain must necessarily be stiff. When to these Oriental reliefs we find added the most exquisite colors of natural flowers in gleaming enamels, the effect is always superb. Some of this class exhibit European influences. The East India companies furnished not only pictures, patterns and designs, which are found on pieces in other departments, but suggested forms and styles which they thought saleable in Europe. Thus grew up a class of wares known now as *Porcelaines des Indes*. Among the reliefs occur mice, foxes, squirrels, vines and flowers, often intermingled.

In ordinary goods for table use, the Chinese artists adopted these new styles, and a large portion of specimens assigned to Lowestoft, an English factory, are Oriental, with flowers, etc., in European style. But the touch of the Chinese artist should never be difficult to recognize.

- 353 Teapot. Enamels in red, yellow, green and blue. The spout and handles are dogs or lions of Fuh.
- 365 Vase; ground diapered in red, black and gold. Vines and flowers in high relief and rich colors. Paintings of Chinese groups in landscapes, on medallions. Figures in full relief on the neck.
- 368 Vase; hexagonal; Chinese figures and scenes in colors. The ground, visible at corners, is turquoise, covered with small drops of enamel, producing the surface sometimes known as "chicken's skin."
- 369 Bowl and cover, representing a pomegranate. On the cover pome-

granates in relief, colored ; in the surface impressed groups of pomegranate seeds ; blue decorations of the pomegranate branch, blossoms, &c.

372 Small vase, with flaring top and cover ; flowers and branches in high relief.

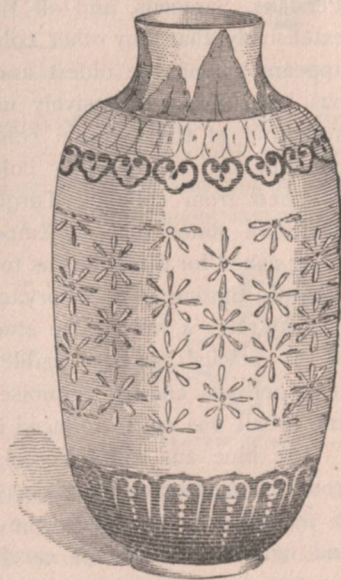
1222 (In upright case at front.) Teapot ; ground yellow at base ; mauve band ; gold above ; reliefs and colored enamels make this little piece a superb specimen.

The two vases and a cup and saucer, Nos. 376, 377 and 378, are of a class known to the French as LAQUEE BURGAUTEE. The *burgau* is a shell which yielded the "mother of pearl" for Eastern work until they obtained the better shells of other seas than the Chinese. Lacquer is the gum of a tree, extensively used for ornamental work. It is laid on with a brush in coats, and inlaid with the shell. The minute cuttings of the shell, which are used in this decoration, exhibit skill, patience and delicacy of manipulation unknown to Western workmen. Landscapes, trees, flowers and leaves are admirably represented by artists in this class.

BAMBOO-COVERED specimens of egg-shell ware, Nos. 381 and 382, show another example of Oriental patience and delicacy of finger. These covers are worked around the cups, with the soaked fibre, by hand, and tighten permanently when dry. The enclosed Porcelains are egg-shell, decorated inside.

RICE-GRAIN DECORATIONS. —

This rare and beautiful work is made by perforating the body of the Porcelain and filling the perforation with translucent enamel. In specimens like Nos. 1205, 1231, placed so that the visitor may see the light through the perforations, the union of color with this decoration produces a charming effect. The ware was made at an early period, and continued through the eighteenth century.



NO. 411. VASE. RICE-GRAIN DECORATION.

- 385 Teapot. Blue decorations, with rice-grain perforations. A beautiful specimen; important as fixing a date of fine manufacture of this style. Presented to the M. M. A. by Miss Hetty Bull, of Hartford, Conn., from a complete tea-service of the same ware imported from China for use in her family about 1796.
- 411 Vase. White body; blue ornaments at neck and base; the rice pattern arranged in star-like form over the body.
- 412 Pot. The body entirely white, with the exception of ornamental bands in blue around the top and bottom, with the transparent rice-like grains arranged in geometric forms over the body.
- 1205 Bowl (in upright case in front), of a low and spreading form, white ground, decorated inside and out, with branches bearing the fruit and flower of the pomegranate, in colors; the bursting fruit exposing the seeds, which are translucent.
- 1231 Bowl. (In upright case in front.) The perforations give light and beauty to the flower decorations.

BLUE AND WHITE.—The use of blue for decorative enamels is of the most ancient origin. The Egyptians produced enamels with exquisite shades of turquoise. The Assyrians, Babylonians, Persians, Saracens, and all Western nations have used it more extensively than any other color in pottery decorations. It also appears among the oldest known colors in the Chinese art, and has been more extensively used and more highly prized than any other of the Oriental colors. Various shades and tints are obtained by intermingling colors. Most of the blues are now obtained from cobalt. Turquoises are obtained from copper. Tradition states that an emperor, Chi-tsong (about A.D. 964), being asked for directions as to color to be used in making Porcelain in the imperial factory, ordered the wares to be made like the sky after a rain. The student will decide for himself which of the various tints here visible, is probably that celebrated color. It is perhaps among turquoise tints that we must look for it, as fine cobalt was not introduced in China till after A.D. 1500.

The blue and white Porcelain is commonly called "Nankin," from that port being its place of export. It has always been held in the greatest esteem in the East. Those pieces with subjects and figures were always carefully treated. We find on it the greatest number of inscriptions and symbols. The marks found upon this Porcelain are of two sorts—one in Chinese characters, designating the period or reign in which it was made; the other in letters or paintings, indicating the painter of the piece, its special

use, or the place of its manufacture. Marks are often introduced in the decoration of a piece, or placed underneath, indicating the rank or position of the person for whom it was destined. Thus the *pearl* is a symbol of talent, and marks pieces destined for the

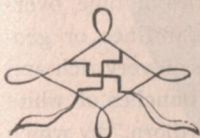


PEARL.



SONOROUS STONE.

poets. The *sonorous* stone placed at the gate of temples or public places, to be struck for obtaining audiences, is for high judicial functionaries; and the *kioueiou*, *tablet of honor*, is given by the Emperor as a mark of public office, to be held in the hands of the



TABLET OF HONOR.



SACRED AXE.



CELOSIA.

Mandarin when he performs the duties of his charge. The *sacred axe* is assigned to warriors; the *celosia* (cockscomb) promises longevity; the *outang* is a leaf sung by poets and placed over their divinities. A univalve shell is also of frequent occurrence.



OUTANG.



A SHELL.



TREASURES OF WRITING.

The precious articles—that is, paper, pencil or brush, ink, and the muller or stone to grind the colors, are still the emblems of the learned. When these symbols are bound with a ribbon, it shows the piece to be for sacred uses.

The blue and white is found of every form, and no other Porcelain has such a variety in its decoration. We find gods, fantastic personages, fabulous monsters, the imperial tiger, and celestial

dragon. The dragon with five claws, is the dynastic symbol of the emperor and royal princes. For princes of the third and fourth rank the dragon has four claws. (The imperial dragon of Japan has only three claws.) We find also birds and animals, historic and domestic subjects, landscapes, flowers, borders of rich mouldings and geometric designs in endless profusion, elongated figures of Chinese ladies, which the Dutch call *lang lizen* (long lasses); and, by them, pieces so decorated are especially esteemed. Many of the forms and ornaments remained the same for over 500 years.

The fineness of the blue and clearness of the white ground determine the artistic value of this description of Porcelain. One very rare variety is a soft clouded blue ground, realizing the tint of a spring day, and may be the "blue of the sky after rain." The ground is generally decorated with flowers. Another kind is nearly as rare. The pieces (which are generally vases, or low pots with covers,) are entirely covered with deep shades of blue, overlapping each other, sometimes broken by irregular lines or geometric patterns in a still deeper color, which gives a very rich and transparent effect, the decoration being star-like bunches of white flowers, or the branches and blossoms of the "hawthorn," by which name it is known among European collectors. See No. 531.

The blue Porcelain of Japan is of a purer white than that of Nankin. The blue designs of the latter appear upon the surface of the glaze, whereas those of the former seem absorbed in the paste under the glaze. Chinese and Japanese ornaments are sometimes found upon the same piece.

386, 631 Double-necked Bottles, each neck opening into a separate compartment.

391 Vase, blue fouetté, white panels, decorated in blue.

443 Dish; unusually large, rich and effective.

485 Octagonal plate. In the centre the God of Abundance; in surrounding compartments the Eight Celestials. These appear rarely except in blue and white decoration. See No. 511.

588 Small Bowl. This seems to be crackled, although it has also marks of later craze in the glaze, and if so is a rare specimen, crackles seldom occurring in this class. The date mark is of Tching-hoa (1465, —1488) and the character of porcelain and decoration indicate the probability that it is of that period.

496 Plate. In the centre the symbol of the two principles, active and passive, and around it the eight diagrams. Chinese philosophers explain these, but no other people can expect to understand them.



NO. 531. HAWTHORN VASE.

- 527 Cup, Saucer and Cover, very thin ware, known as the "Kaiser cup." The personages are dressed in the costume of the Court of Louis XIV, and there is a French inscription running around the rim of the cup.
- 531 Oviform Vase. Deep blue mottled ground, decorated with the branches and blossoms of the plum (hawthorn) tree. This is the variety known commonly as Hawthorn Vases, of which specimens are very rare and highly prized. Other examples of the variety are 632, 651, plates, the last being of a pale blue tint, rare and by some supposed to be the celebrated "blue of the sky after rain."
- 543 Dish. European subject; a Musical Party. Evidently from a European and probably a Dutch picture.
- 550 Large Double Gourd Bottle; floriated design charmingly treated in two tints of blue.
- 580, 604 Pilgrim Bottles, made to be carried by a strap passing through the porcelain loops. A European form of the 16th century, but whether originally European or Oriental is not known.
- 588 Box on high feet, with cover on which is the dog or lion of Fuh. Peculiar decoration in white relief on blue ground.

- 589 Oviiform Vase with cover. European mounting in ormolu. Decoration in panels showing a variety of Chinese emblematic ornaments.
- 603 Ewer for ablutions; creamy tint of ground on which are decorations in dark blue. This piece is Persian in character, intended for Persian use, and is probably a Persian fabric.
- 616 Dish of extra large size and fine quality and design: sometimes called the Peacock dish from the border design.
- 626 Oviiform Jar. Ladies in the style known as "lang lizen."
- 644 Bowl with cover; four medallions, on which are reliefs in white, figures (of the eight immortals?). No. 482 is similar, the figures on this having been colored and gilded. See among Old White Nos. 13, 17. Pieces of this class are doubtless very ancient.
- 654 Plate with the aster decoration, seldom found except on fine pieces.

GROS BLEU AND OTHER SHADES OF BLUE.—The examples of blue grounds on which are other colors, and sometimes gold, are exceedingly beautiful. The graceful teapot, No. 694 (with a gilded mounting which were perhaps better omitted), is a gem. The effects of dark line decorations on blue grounds may be compared with similar decorations in tint on white grounds. The union of these shades of blue with gold produces a result appreciated by Chinese and Western tastes. The ground color of 683 represents what is sometimes in Europe called Lapis Lazuli.

- 689 Cup, gros bleu with gilt; cover in exquisitely delicate reticulation, white.
- 696 Bowl. The union of colors in this specimen is remarkable. The plate, No. 605, is of a paler shade of blue.

ROSE AND RUBY.—This family is the most luxurious in Chinese art. The color, carmine varying in shades, is obtained from gold. It is used on pieces which are perfect specimens of Porcelain in paste, form and work. The decorations accompanying it are always the best work of the best artists, and other brilliant enamels are used like gems on the pieces. The color is always laid on thickly, and the enamel character of the decoration is conspicuous. The arabesque designs and other ornamentations are of the most elaborate kind. Birds, animals, insects, interior and other scenes are carefully painted. Dramatic scenes are represented. Sacred subjects are rare, and these Porcelains are doubtless purely decorative in character.

The ruby, appropriated as some say exclusively to imperial use,

is found on small pieces, bowls, cups, and on the backs of egg-shell plates.

In the upright case on the front of the gallery will be seen some of the finest specimens of this variety.

The visitor will need no special direction to any of these. He will not fail to observe the engraved decorations on Nos. 732, and others, and the enamel on such examples as 729.

Following them will be found specimens of other shades of red, with various decorations, and the eye will follow the prevailing rose tint into the next cases and next class.

POLYCHROME DECORATIONS ON WHITE.—An effort has been made to classify Chinese Porcelain with polychrome decoration in three classes or families ; the Chrysanthemo-pæonienne, the Green, and the Rose ; giving the names on account of the predominance of the chrysanthemum and pæony in the decoration of the first, the decided prevalence of green in the second, and of carmine and rose color in the third.

This classification is arbitrary as to the first two classes, but while somewhat interesting presents little practical assistance to the student. A very large portion of the specimens of Chinese polychrome Porcelains ordinarily found, cannot be assigned to any one of these classes, nor can all those which may be classed under either of the three names be regarded as works of the same period, or as even having the same artistic characteristics.

The Rose family may be properly arranged, as has been done here, by placing in it all rose-colored grounds.

The class commonly called Chrysanthemo-pæonienne includes all pieces, of white ground, decorated with flowers in which pink or red predominates, as well as those in the decoration of which we find a predominance of chrysanthemums and pæonies. The decorations of this class include sometimes blades of grass, branches of the peach or plum, a kind of double-flowered pink, and bouquets of flowers either detached or issuing out of vases. At other times we see landscapes, dragons, kylins, the sacred bird, storks, butterflies, groups of figures introduced in cartouches of round, oval, or polygonal forms, or affecting the outline of a fruit ; most generally the peach of longevity. Oriental fancy is variously shown. Borders richly embroidered with flowers and gold, mosaics of patient detail, Greek borders, etc., are to be found upon this Porcelain.

- 783 Plate, the enamel heavy and rich, various flowers, leaves of a water plant in green, white and rose.
- 788 Plate, the plum-tree branch (known as the hawthorn), and rich flowers in yellow, green, rose and white.
- 814 Vase, of elegant form, a ground of white, a branch of a tree in violet color running around the body, from which depend the fruit and flowers of the peach of longevity, in rich colors. Storks delicately outlined in black, their bodies being filled in with dead white enamel, peck at the fruit or blossom, or disport through the air. The neck is ornamented with a band of yellow; also scrolls, fruit, bats and honorific designs.—*Japanese*.
- 827 Vase, leaves in brilliant colors overlying each other, and flowers.—*Japanese*.
- 824 Plate, rich enamel, in centre the diagram, surrounded by red bats on yellow ground.
- 816, 827, 844 are Japanese specimens.



NO. 870. CUP OF SACRIFICE (GREEN FAMILY).

THE GREEN FAMILY.—This includes specimens in which green is the predominant color. The paste is beautifully white, and of the finest quality. The decoration has generally a historic or religious character, and exhibits sacred figures placed upon a cloud, leaf, or symbolic animal, cranes, fish, persons and animals surrounded by clouds and flashing flames, apparitions of dragons upon tumultuous waves, rockwork decoration with pinks, asters, grasses and butterflies. Frequently, the Nelumbo, a plant essentially Buddhist, is painted on the body of vases, its flowers more or less advanced. The colors used for these representations are, besides the copper-green, pure iron-red, violet, blue (always fine, and varying from sky-tints to lapis lazuli); gold, brownish and lemon yellow, and black in light touches. The vessels are often

made specially for temples—vases for burning perfume, jars for flowers, to be arranged on the altars, bottles, bowls, and cups for libations.

- 870 Cup, used for religious purposes, handle and neck upheld by dragons with forked tails, border of pale green with dragons and clouds, the lower part deeper green, has a dragon head, similar to those on antique bronzes. No. 889 is similar.
- 913 Cup and saucer, green family, egg-shell, curious decoration. The three-legged frog is said to inhabit the moon, but has been charmed to the earth by a sorcerer. See vase 956.
- 1216 Vase or bottle, (in upright case at front.) Ground black, grasses, plum (hawthorn) branches, and blossoms in white, springing from green at the base. A very rare specimen.
- 857 Landscape on plaque, in black frame of very fine quality.
- 1141 Plate (in table case at front). This specimen may be said to exhaust the resources of enamel decorations in this family. 1142 is similar, yet different.



NO. 1216. VASE, BLACK, WITH GREEN AND HAWTHORN.

We have now reached Porcelains of various classes, which illustrate in a great variety, the diverse tastes, and brilliant conceptions of the Chinese civilization. The green family runs into a class in which blue and red become predominant colors. Most of these are Japanese work, placed here because, although products of another people, they are products of the same art in the same style.

From these we pass to polychrome decorations on colored grounds—mostly of the Khien-long period (A. D. 1736 to A. D. 1795), and modern work extending to 1851.

- 969 Vase. The entire body covered with a rich green enamel. From the base, trees of various kinds branch upwards, filling the surface with the fruit, flowers, and leaves of the peach of longevity, pomegranate, strawberry, chrysanthemums, etc. Figures of children are climbing among the branches.

Next are specimens of yellows, with relief and other decorations. These are of various periods; a fine specimen is 991 a Vase (presented by Mr. A. Sichel, of Paris), citron or canary yellow, with engraved or incised decorations and birds and flowers in colors. It is of the Khien-long period.

The numbers following (from 1004 to 1029) are Japanese.

1013 Teapot. Satsuma, or Satsma.

1004 Gourd-shaped Bottle, red ground, gold arabesques, figures in medallions. Kaga.

1011 Cup and Saucer. Kaga.

1014, 1015, 1016, 1017 Satsma.

The Japanese have made good work in cloisonné enamel on Porcelain and pottery. An example is No. 1054.

1030 and 1031 are pure glaze, in bottle form.

1040 Vase, enameled in conglomerate, with inscriptions. Presented by Mr. A. Sichel. It is of the Kang-hi period, 1661-1722.

1041 Vase, in imitation of a salmon-colored marble, with white medallions, in which are landscapes etched in black. Accompanying the views are the following inscriptions: "Looking at the hills far away in the distance, you will hear the water without ceasing;" and "Is not the belvedere pleasant near the water, as the clear moon shines over the flowers?"

In the cases at the west end of the gallery are arranged specimens which will repay careful study. Nos. 1076, 1079 are a small vase and a teapot of exceptional character and great beauty. The bamboo pattern in the forms is covered with a curious and interesting decoration.

THE PORCELAIN TOWER.—Specimens from 1093 to 1099 are fragments of the Porcelain Tower of Nankin, completed in A.D. 1431. No Chinese enamels can be verified as of much older date than these brilliant examples.

Pottery and Porcelain have been used for architectural purposes in all ages. The ancient Babylonians and Assyrians built walls of cities of glazed pottery. The celebrated Chinese Porcelain Tower, near Nankin, was, perhaps, no more wonderful work than some of the Babylonian structures. The Saracens used tiles of enameled pottery for the exterior beautifying of buildings. The Kubbet-es-Sukrah, in Jerusalem (commonly but wrongly called the

Mosk of Omar), is covered with tiles of rich color on a large part of the exterior. Chinese tradition says that this Nankin tower was built B. C. 833 by King Ayou, who built many similar towers. However much or little credit be given to the tradition, it will be observed that the date is not far from the time when the Assyrians in Western Asia were constructing great works of enameled pottery. The tower, having been destroyed, was rebuilt A. D. 371-3. It was again destroyed, and rebuilt in the Ming dynasty, the work being completed A. D. 1431. It was 330 feet high, in rich colors—white, red, blue, green and brown. It was destroyed again by the Taepings, in modern times, and the structure absolutely erased.

FIGURES.—In the same case are examples of Chinese work in figures of men and animals, men on horseback, kyilins, fruits, a crab, and other objects in nature. They are in rich colors, and some are fine in quality of paste, especially Nos. 1102, 1104, 1109, 1113, which figures, with other pieces, were sent direct from Peking by the late Mr. Benj. P. Avery, United States Minister at Peking. 1104 represents the Goddess of Mercy bearing the Swastica; 1108 is a specimen of porcelain inlaid in wood.

In the two table cases and two upright cases on the front of the gallery are placed a variety of choice specimens, every one a gem of art. These, in some instances, belong to classes previously described, and some are exceptional pieces uniting in one the finest characteristics of various classes.

- 1124, 1125, 1126 Three plates of a set; one showing a portrait of Antony Leuwenhoek, of Delft, a celebrated philosopher and microscopist member of the Royal Society (England); the next having his Arms, and the third showing his tomb in the "Oude kerk" at Delft.
- 1115 Plate. The Baptism of Christ. A Japanese work for Christians.
- 1122 Cup and Saucer. European landscape.
- 1123 Plate. A Dutch family piece, with arms of Bochoute. Portraits of man and wife on the border. Egg-shell.
- 1130 Cup and Saucer. Portraits of Martin Luther.
- 1128 Cup with Egg, from which a figure floats up when it is filled.
- 1129 Cup of Tantalus, spilling the contents by a siphon as it is lifted to the lips.
- 1135 to 1140 Specimens showing a delicate and beautiful arabesque and flower decoration in opaque white enamel on the glaze, sometimes united with color decorations. All are egg-shell except 1135 and 1137.

- 1118 Cup and Cover, and Saucer. Incised pattern of spiral or wave character in the paste under the glaze. Decoration, fighting-cocks; egg-shell.
- 1158 A very richly enameled egg-shell plate.



NO. 1202. LANTERN. EGG-SHELL; RETICULATED.

A variety of small bottles, specimens of the Inro (a series of small boxes fitting one into another), and other forms for scents, snuff, &c., are in this table case. Remarkable imitations of metal work will be seen in Numbers 1217, 1220.

1218, 1219 are Sacrificial Cups, covered inside and out with dead gold. Supposed to be very old.

1221 is a Cup of similar form, but standing on three legs. Decorated in gold upon white.

The cup and saucer, No. 1209, is a peculiar and remarkably fine specimen of work, similar to rice grain, but not to be classed with it. The perforations filled with enamel form transparent parts of the decoration in various objects. It appears to be an early specimen. The duck was an emblem of conjugal happiness, placed on pieces for wedding presents, which this may have been.

The ruby and rose specimens in the next upright case, and the other charming objects will not need description. All these are egg-shell, with the exception of the Vase, No. 709.

COREA.—Varieties of Porcelain have been made in Corea, but it is not easy to distinguish them always from Japanese work. The cup No. 1071 is a specimen of a remarkably white translucent ware of Corea. No. 1065, a bowl, has a white opaque enamel decoration under the glaze; the bands, branches of roses, and

birds are in a thick and remarkable enamel, said to be characteristic of Corean work.

HINDOOSTAN.—Nos. 1047 and 1048, bowls, belong to the class assigned by Jacquemart to Hindoostan.

PERSIA.—Brief mention has been made of Persian Porcelain. Until quite recently it was not known that Hard-paste Porcelain had been made in Persia. The abundance of potteries with brilliant enamels, of which wall-tiles are the most striking examples, and similar pastes with decorations in gold and other lustres, had long been known as Saracen art, practised from remote times in Persia. Dishes and vases in hard stone-ware were recognized as of Persian fabric, and some of these were found to transmit light, and thus to belong properly under the general name of Porcelain. We have lately been enabled to verify large classes of stone-wares with various Celadon glazes, and of Hard-paste Porcelains as Persian, and there remains no reasonable doubt of the continuous manufacture of the ware in that country for some centuries past. The East India companies imported masses of Porcelain, among which were many gathered at the English station at Gombron on the Persian gulf. The name Gombron ware was given in England to Porcelains, but of what particular sort is now unknown. When that was the English station, early in the 17th century, Chinese and other traders brought their wares there, and Persian Porcelains were mixed among them in shipments to Europe. The blue and white decorations were common on both wares, and Chinese wares had been decorated in Persian tastes for that market. Hence the difficulty of selecting one from the other in collections. Among the blue and white specimens, No. 603 has been specially noted. No. 410, a pot with metal engraved cover, is also a Persian example, and probably others will be selected when our knowledge of the characteristics of Persian ware is greater. Marks used by Persian potters have been rare, but recently quite a number have been found, but not yet interpreted or assigned. They used cobalt blue, and blues of a dark tint running into black where laid on thick, iron-red, rose-red, apple and other greens, and probably other colors in their decorations. Persian styles of medallions, arabesque and other flower decorations, characterize some pieces, while others appear to be copies from the Chinese, as among the Chinese are copies from Persian.

They made also a Porcelain which is perhaps soft-paste, differing wholly from the hard-paste, coarse in texture and poor in glaze. The small pitcher with cover, No. 1064, is of this class, as also the cup and saucer, No. 1063. The cups, 1061, 1062, are rare specimens, apparently a silicious stone-ware, with lustre decoration. Their date is uncertain, but they may be placed back of the 17th century.

The collection of Oriental Porcelain was founded in 1879 by the purchase from S. P. Avery, Esq., of his extensive cabinets of specimens. A few important additions have been made to it by gifts. The importance of this exhibition in helping the progress of American decorative and industrial arts has been shown by the benefits already experienced in commerce and manufacture from former exhibitions of Porcelains in the loan collection. The trustees hope from all who are interested in art progress and art industries in America, aid by gifts, or otherwise, in extending the educational value of these illustrations of beautiful Ceramic art.

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